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BRACKET AND WORK BAG.—This pretty and convenient article may be made of almost any decorative material. Velvet, plush, felt, or even cashmere will be appropriate. The bracket frame should be made according to the illustration as shown. The lambrequin is attached around the edge with brass nails over a row of gimp or braid. The design shown is in heavy wool on felt. The heading of the fringe is crocheted, and the tassels are tied in the meshes. The bag has an inner lining of heavy cotton. This is not shown in the illustration. Access to the bag is had by raising the lambrequin, when the opening of the bag is seen just under the shelf. Loops are sewed on the



BRACKET AND WORK BAG.

edge of the upper portion. These are attached to small hooks on the under side of the bracket. This prevents the front of the bag from sagging when filled with work. The bottom of the bag is drawn together, as illustrated, and finished with worsted tassels. Instead of this shape, the bag may hang in square corners, the middle being slightly caught up with a cord and tassel.

DESIGN FOR CORNER TABLE.—The standard is made of three ordinary sized curtain poles. Holes are made through the poles about eighteen inches from the top. Through these holes cords may be passed and wound around the poles until they are firm. The common braided wire, such as is used for hanging heavy pictures, may be substituted for cords, and if closely wound will be very satisfactory. The top of the table is made of a plain round board. The top cover may be made of felt or it may be crocheted in circles after the fashion of the ordinary table mat. The edge is of crochet, either in macramé cord or in heavy zephyr Saxony wool. The general design will be apparent to any one familiar with crochet work. The wool tassels are attached to the edges by twisted cords of wool.

WORK TABLE OR PAPER STAND.—The design, as shown, is of bamboo. The leaves or side shelves are adjustable and may be turned down, as shown in the illustration. A pretty home-made table of this sort may be made of common curtain poles. If the work is carefully done the results will be very satisfactory. The length of the poles should be the height of an ordinary table. The size of the top may vary according to inclination. A frame around the top should be mitred together at the corners and may be fastened to the corner standards by small bolts passed through holes made in both pieces. The standards should set inside of the corners. The shelf below should be three inches smaller than the top, and may be either framed into the corner posts or made up independently. The side shelves are adjustable. In the model they are attached to rods that slide in grooves in

the posts. This would be quite too troublesome for an amateur to make, therefore the best way is to provide the inner edge of the frame with small bolts that may be shot into holes made in the posts. When the shelf is to be closed the bolts can be drawn and the shelf will fall. The braces on which the shelves swing, as well as the frames, may be of smaller poles than those in the frame of the table, or they may be of square strips of pine. The ends of the braces are provided with screw eyes and rings on which the shelves move. A very pretty effect will be produced by covering the entire frame with plush or any upholstery goods. Velvet makes a very desirable cover. In place of the bamboo corners below the lower shelf in the illustration, handsome tassels of twisted cord and fancy beads may be placed. The covers of the shelves and table top may be of plain material or canvas wrought in fancy stitch. Plain felt covers with scorched designs are pretty and fashionable. When not in use the shelves may be closed, as illustrated, showing the outside finish, which may be of painted tapestry or fancy panels of any kind, as the designer may prefer.

MRS. WILLIAM B. NORTHCOTE writes: "I am preparing to spend the summer in the country. Can you suggest means by which I can find amusement and utilize a portion of the time in making something for house decoration. Though strictly rustic I would like that it should be artistic and unique. My house is suburban, entered by a square hall at one corner, and as it presents a bare appearance to me, an idea in reference to correcting this bareness would please me." There has been a surfeit of decoration with autumn leaves. You could have nothing more pleasing to the sight, of a rustic character, in your hall than a lichen vase filled with dried grasses. For the framework of the vase use a piece of pine scantling, three inches square and about twelve inches tall, with the base formed of two pieces of board, six and nine inches square. Fasten the smaller square to the stem piece with screws, getting the exact centre of the pieces, and the larger to the smaller square in like manner. For the urn or bowl use a stout, firm palm leaf hat, of the kind formerly worn in the country by school boys, or make a hat of similar shape of pasteboard, and fasten this securely with carpet tacks on the top of the stem, taking care that the centre of the crown should be placed directly on the centre of the stem. This is important, in order that the balance may be preserved. Gather the lichens, otherwise known as rock mosses and tree mosses, from the bowlders in the woods, stone fences, the trunks of old cherry trees and the roofs of old houses, and gather also green mosses from clefts in the rocks, the trunks of trees and moist spots in the woods. Dry these in a dark closet, and, when dry, thorough encrust the vase, attaching the lichens and mosses with common glue, pleasingly intermixing the grey and the green, with an occasional snail shell, if luckily found. For filling the vase, secure bunches of oats, rye and wheat, when perfectly formed but still green, with any pretty marsh grasses that come to hand, and dry also in a dark closet. When filling the vase have an old fashioned two quart glass jar, bunch up in the hand

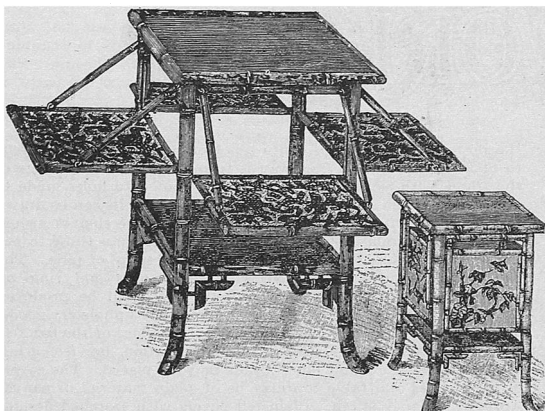


DESIGN FOR CORNER TABLE.

as many of the grasses as will fill the jar, place it in the hat, and then set the grasses around so as to perfectly hide the jar.

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A deserted bird's nest, in which nestles a stuffed wren or a blue jay, may be laid in among the grasses, while a fringe of *tillandsie*, or the hanging moss of the South, confined around the edge



WORK TABLE OR PAPER STAND.

of the vase and veiling the stem, adds greatly to its beauty. It would be wise to prepare the mosses and grasses while in the country, but to defer gluing them on until you are at home, because of more ease of transportation. A few plumes of the pampas grass, for sale in the streets, can be added at pleasure, and the solideo, or golden rod, dried in a dark closet, will be preserved in color, and will last several years, the hint suggesting also its appearance in the rustic vase.

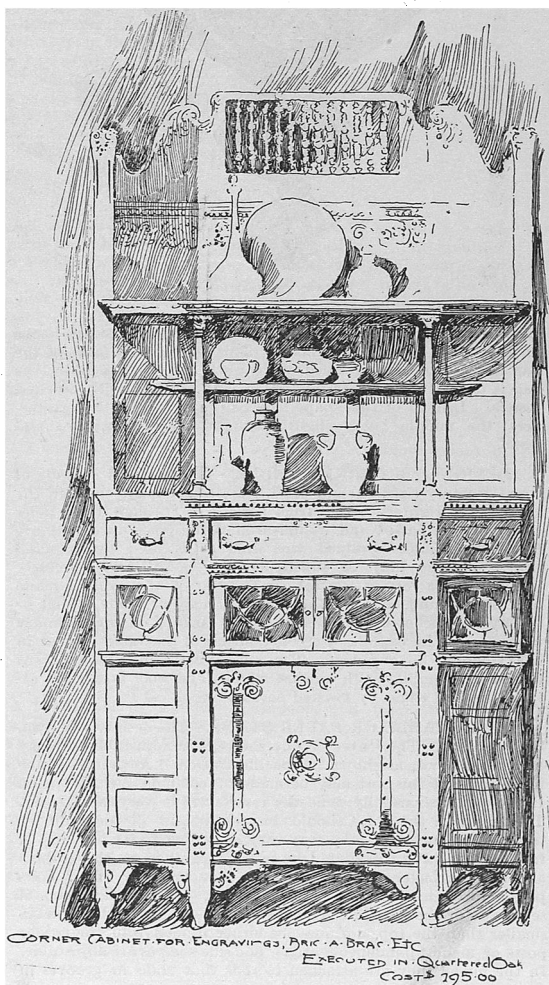
MRS. L. G. C. asks: "Has anything of an ornamental character been ever devised for hiding the unsightliness of scorched and defaced baking dishes. I am not able to afford a silver plated pudding dish, and an ordinary baking dish is so soon scarred and browned as to be unrepresentable." A very beautiful and convenient piece of fancy work is a knitted dish cover. The idea came originally from our Canadian neighbors. The following is a handsome design: For making use No. 12 or No. 16 four thread ball knitting cotton, and 11, No. 14 steel knitting needles. Cast on 78 stitches on each of five needles, having in all 390 stitches. First round, knit 4, slip 1, narrow by knitting two together, and pass slipped stitch over; knit 5, thread over, knit 1, thread over, knit 4, slip narrow, etc., continuing thus to the end of the round, and repeat until five rounds are knitted, and then knit three plain rounds. This forms the pattern of the work. Repeat the pattern, reversing the order of the knitting with each repetition of the pattern, or so that the places of the holes and the narrowing shall be reversed. The pattern seven times repeated, omitting the three plain rounds on the last pattern, is required for the cover of a dish of the usual depth. The wrong side of the knitting is made the right side of the dish cover, the result being a heavy lace-like web of diminutive raised points showing a leaf on each point in eyelets. Run in at top and bottom a small twisted cord of the cotton, or fine bobbin, finished at each end with a small tassel. Dress the cord at the bottom to suit the size of the dish, and that at the top slightly to overlap the edge. Be very careful in beginning the work not to let the stitches get twisted on the needles. It is best therefore to use only five needles for them for the first knitting of the pattern, and then divide them so as to run ten needles, with the extra one for the right hand. Knitting, which was so long relegated to old ladies, coming into play for socks and scarfs for charity fairs, is again a fashionable pastime, and is considered a desirable accomplishment.

MISS FLORENCE DEAN wishes to know if there is "anything later than moccie cloth, linen damask and butcher's linen, suitable for table covers, bureau scarfs, lambrequins, anti-macassers, etc., for bedroom furnishing; and what is the character of the embroidery." The novelty of the moment in a material for embroidery, is Bolton sheeting. It is a soft, thick, unbleached fabric of twilled texture, and is worked in outline or tracery stitch, with very stout, soft flax rope silk, as in couching stitch with worsted crewel and silk thread, generally in conventional designs. It is used not only for the purposes mentioned, but for bed spreads, curtains, and covers for sofa pillows. A fine specimen of the work is shown in a table cover wrought in a design of small wild sunflowers in the colors of nature, finished with a fringe, in which are introduced several shades of peacock blue, turkey red, coral pinks, and crushed strawberry color. Conventional designs may be wrought irrespective of nature's suggestions

in colors, and with the exercise of good taste may be made highly artistic.

JENNIE CARTER writes: "Will you aid me in a device for a home made chair. My father has taken a cottage in the country for a summer home, and as he is not a rich man we propose to make our house as cosy and inviting as possible in contrivances of our own workmanship." A unique and artistic chair may be made of a dry goods box, securing one of the proper dimensions. Let the length of the box form the back of the chair. For the seat of the chair have the box sawed down to the proper height, using one end piece for the seat, while this may be attached as a flap, the box underneath for use for a book, a magazine, or light work, to hand. Cover the posterior of the back smoothly with cretonne, of pattern as nearly resembling damask as can be secured; make a thin hair pillow or pad, and tack on the front, covering smoothly with the cretonne; tack the cretonne in box plait around the sides and front of the seat; make a thick hair pillow or cushion for the seat, and cover smoothly, trimming around with worsted tassel fringe of solid color, matching some distinct color in the cretonne, and finish on all the edges and angles with a beading of plush or other suitable material, secured by tacks with large brass heads set about an inch apart. A corner chair may be made by leaving two sides of the box, with the seat, a right angle in front, and an artistic fancy covers the chair with burlaps, finishing with beading of plush in cardinal red or sapphire blue, secured with tacks of large brass or silvered heads.

AN INTERESTED READER says: "Do tell me something about making picture frames suitable for copies in steel engraving of Landseer's animal pieces, and frames for flower pieces in colors." The writer we suspect is a lady, from the delicate perfume which issues from her note, and its dainty penmanship. For your Landseer pictures we would advise frames of polished chestnut or oak, beaded on the inner edge with manilla rope, to



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which you can give a coat of gilt paint, if you like, while the natural grass color we think in better taste. For your flower pieces have frames of polished white wood, draped from corner to corner across the top with a scarf of bolting gauze, upon which you can paint or embroider a floral design to correspond in a measure with the picture, securing the scarf at each corner with a bow of ribbon, or running it through gilt slides, the ends being fringed or bordered with oriental or fine torchon lace. Piece lace, of a delicate character, edged with bordering lace, makes a tasteful drapery for picture frames, with finish of ribbon bows, especially for the bedroom decoration of young ladies.

FANNY FAIRWELL wishes to know "if there is any new and pretty idea for a whisk broom holder, as she wishes to make one for a philipoene present." The latest fancy in a whisk broom

seems in temporary disfavor, it is one of the richest and most effective laces for furnishing purposes that has ever been wrought. But do not fail to do your work with flax twine. This, compared with cotton twine, is what gold thread is compared with tinsel. We would like to see an active interest revived in macramé laces.

FROM EULALIE is the inquiry: "Is there any new fancy in work bags?" One of the prettiest of the recent fancies in the work bag appears in a combination of velvet brocade and surah satin, embroidered with gold tinsel. An eighth of a yard of black velvet brocade of floriated design has the design outlined with the tinsel couched on, this overlying the bottom of a bag substantially made of surah in a vivid shade of old gold, an inch or two more than a quarter of a yard in depth. Across the bot-



holder that has come to our notice appears in one made of two circular pieces of card board, six inches in diameter, covered with ecru linen drilling. The front piece has embroidered on it a sheaf of cat tails, and is crossed diagonally by a band of satin ribbon in dark cardinal red, an inch and a half wide. A ribbon bow and a loop by which the article is hung is set at the top, with a bow at the bottom as a finish, the disks being conveniently sewed together.

MINNIE S. asks: "Which would you advise as a lambrequin of one's own work, one in crochet or macramé? I wish to make a wedding present to a young friend who is soon to be married, and as I am not able to purchase anything handsome, the next best thing I can do is to expend my own talent in making something that she will prize of my handiwork." The macramé work for the purpose is the handsomest by all means. Although it

tom is a fringe of gilt coins and old gold satin ribbon an inch and a half in width draws the bag at the top. Pretty bags are also made of silk fichus, or neckerchiefs. A round piece of card-board, about five inches in diameter, is covered with silk of suitable color, and laid immediately on the centre of the wrong side of the kerchief, and is hemmed on neatly. The corners, set each with a ball or loose tassel, are turned outward, and a casing or tuck describing a circle has run in it a draw string of ribbon or silk braid, the ends finished, if fancied, with tassels. These bags may be also used for scenting parlors and dainty bedrooms, filled with cotton batting sprinkled with sachet powder. Frangipani is an agreeable perfume.

If a bronze chandelier is discolored apply a mixture of bronze powder and copal varnish.